

## *ANTHEA SIOBHAN MORGAN*

### *PROFESSIONAL DANCE BACKGROUND*

**1985-1992**

**National Ballet of Canada** -*corps de ballet*

**1990**

**Canadian Opera Company, Ballet Jorgen** –*contract work*

**2007-2008**

**Academy of Spanish Dance under the direction of Esmeralda Enrique** *Flamenco and Sevillanas teacher for children and adult classes*

**2001-2019**

**1000 Islands Flamenco and Spanish Dance School**

*Flamenco, Spanish Classical, Sevillanas and Spanish folkloric dance teacher and performer and school founder*

**2018-present**

**The Conservatory** -*co-artistic director; Ballet 6 and Repertoire, Spanish Classical and Flamenco teacher*

### *HIGHLIGHTS*

Performed at Olympic Arts Festival, Calgary, 1988

Performed in Merry Widow, film, 1987

Invited to observe National Ballet of Cuba, 2018

Invited to study the Pavlova and Fokine legacy at the Vaganova Academy, 2018, 2019, 2020

### *CLASSICAL BALLET TEACHERS FROM VAGANOVA AND RUSSIAN CLASSICAL TRADITION*

Irine Fokine -niece of Mikhail Fokine, god-daughter of Anna Pavlova, daughter of Alexandra Federova, Imperial Ballet dancers, St. Petersburg; Alexandra Federova also trained Alicia Alonso, Founder of National Ballet of Cuba and Robert Joffery, Founder of Joffery Ballet

Luba Gulyaeva -Kirov soloist, graduate of Vaganova Academy, trained with N.V. Baltacheyeva, assistant to A.Y. Vaganova

Olga Evreinoff -Royal Ballet Covent Garden ballet mistress, graduate of Vaganova Academy

Jurgen Schneider -American Ballet Theatre ballet master, graduate of Vaganova Academy

Reginald Amato -National Ballet Opera of Bucharest principal, teacher at National Ballet School, Canada, graduate of Vaganova Academy

Sulamith Messerer -Bolshoi principal and teacher at Royal Ballet Upper School, London, England

Igor Youskevitch -American Ballet Theatre principal, trained with Alexandra Federova, dancer with Imperial Ballet, Russia

Sergio Stephansci -National Ballet Opera of Bucharest principal and teacher at National Ballet School, Canada, graduate of Vaganova Academy

### *CLASSICAL BALLET TEACHERS IN DANISH, FRENCH AND BALANCHINE STYLES*

Toni Lander -Royal Danish Ballet and American Ballet Theatre principal, Artistic Director of Ballet West

Patricia McBride -New York City Ballet principal

Daniel Sellier -Paris Opera Ballet

### *CLASSICAL BALLET PROFESSIONAL COACHES, REPETITEURS AND ARTISTIC DIRECTORS*

Magdalena Popa -National Ballet Opera of Bucharest *Prima Ballerina Assoluta*, Ballet Mistress of National Ballet of Canada

Eric Bruhn -Royal Danish Ballet and American Ballet Theatre principal, Artistic Director of National Ballet of Canada

Reid Anderson -Stuttgart Ballet Principal, Artistic Director of National Ballet of Canada

Natalia Makarova -American Ballet Theatre and Kirov Principal, Repertiteur in the NBoC's productions of Petipa's La Bayadere and Paquita

### *FLAMENCO AND SPANISH CLASSICAL DANCE TEACHERS*

Antonio Granjero, Isabel Bayon, Ramon Martinez, Roberto Amaral, Esmeralda Enrique

### *APPRENTICESHIPS*

Royal Ballet Covent Garden

National Ballet of Canada

### *DANCE SCHOLARSHIPS*

Irine Fokine School of Ballet, annually from 1976 -1983

Ballet West Summer Intensive under the direction of Toni Lander and Bruce Marks, 1982

## ***VAGANOVA METHOD TEACHER TRAINING, 2018 and 2021***

Irina Kolpakova -Kirov principal, trained with A. Vaganova, graduate of Vaganova Academy  
Ekaterina Shchelkanova, Kirov and American Ballet Theatre soloist, trained with Ludmila Safronova at Vaganova Academy Anton  
Boytsov, Kirov, trained with Vladilen Semenov at Vaganova Academy

## ***PROGRESSING BALLET TECHNIQUES TRAINING, 2018***

Level 1-Robin Segel Shifren, Instructor

## ***TEACHER TRAINING WITH DANCE PHYSIOTHERAPIST LISA HOWELL, 2021***

Teaching Training Level 1

Training Turn Out Level 1

Flexibility Training Level 2

## ***COSTUMING AND DANCE ATTIRE***

Rosetti (Theresa Blake -tutu maker for the Royal Ballet London, England) -Tutu-making and Embellishment  
Flamenco Dressmaking (Anke Herrmann, flamenco dressmaker, Granada, Spain) -Bata de Cola and Flamenco Dressmaking

## ***EDUCATION***

MA, Classics, Queen's University; Kingston, Canada; 2018 (Archaeology and UNESCO sites with dance imagery in Tuscany, Italy)

BAH, Classics, Queen's University; Kingston, Canada; 2018 (Archaeology and cultural diplomacy)

International Studies Certificate; Queen's University; Kingston, Canada 2018

Early Childhood Education Diploma; St. Lawrence College; Kingston, Canada, 2012

## ***ACADEMIC SCHOLARSHIPS, AWARDS, PRIZES, MEDALS, DISTINCTIONS***

### ***Graduate Studies (2018-2020)***

Social Sciences and Humanities Research Council Award (\$16,000), 2019

McLaughlin/Bracken Fellowship, Queen's University (\$10,000), 2018

Queen's Graduate Award (\$6,000), 2018

Conacher National Scholarship (\$2500), 2018

### ***Undergraduate Studies (2014-2018)***

Wallace Near Prize in Classics, Queen's University, 2015

Dean's Special Award, Queen's University, 2015

Queen's Appeal Undergraduate Scholarship, 2016

MacLennan Prize in Greek, Queen's University, 2017

Dean's Special Award, Queen's University, 2017

Dean's Honour List, Queen's University 2015, 2016, 2017

Inquiry at Queen's: Two Undergraduate Student Research Projects, 2017

### ***Medals***

Part-Time Studies, Queen's University, 2018

Classical Studies, Queen's University, 2018

## ***PROFESSIONAL MEMBERSHIPS***

Ontario College of Early Childhood Educators

## ***CERTIFICATES***

Standard First Aid with level C CPR

WHIMIS

AODA

OHSA

## ***REFERENCES***

Available upon request

## The Fokine Dance Lineage and Vaganova method

For eight years, Anthea studied with Irine Fokine, who was the beneficiary of a ballet lineage that can be traced back to the 1740's in what is now the Paris Opera Ballet. By the late 19<sup>th</sup>/early 20<sup>th</sup> C, it flourished in the Imperial Ballet in St. Petersburg, producing such luminaries as Mikhail Fokine (her uncle), Anna Pavlova (her god-mother) and Alexandra Fedorova (her mother, who was one of the original children in Petipa's *The Nutcracker* and later a soloist with the company). After leaving Russia, Fedorova became a ballet mistress of the ballet opera company in Riga, Latvia, until she was fired by the pro-Nazi system, just prior to WWII, when she moved with her family to America. Federova became a ballet mistress for the Ballet Russe de Monte Carlo, setting Petipa's *Nutcracker* for them, and she trained Robert Joffery, Igor Youskavitch and Alicia Alonso, founder of the National Ballet of Cuba. In America, Irine Fokine performed with the USO, entertaining troops during the war. She later opened a recreational to pre-professional (not competitive) school, to facilitate for children, the development of the "diverse skills" through the study of ballet, as the basis for helping parents to raise future adults and dancers.

Miss Fokine's method aligned with Vaganova's in its integration of current scientific knowledge, its logic, its blend of the older European ballet traditions, its emphasis on developing dancers with rational problem-solving skills, and its nurturance of clean technique conducive to solo and corporate choreographies, of unique artistry and of transcendent expression. Miss Fokine's ability to inspire students through beautifully choreographed classes, specially created to match student needs, was similar to the approach of Mr. Baryshnikov's teacher, Mr. Pushkin. It is salient that in recent years, when many elite trained students worldwide claimed that they felt exploited and abused by coaches and mentors, Miss Fokine protected young talent, which is why she is respected by Vaganova Academy today and by her students who became dance artists and why she received a letter of recognition for her life's work from President Clinton. In her compassion for the vulnerability of learners, balanced with old school work ethic, Miss Fokine was among the many gifted teachers shaped by the Imperial ballet traditions and the confluence of influences in St. Petersburg at the turn of the last century.

By maintaining precepts from the 16<sup>th</sup> century humanistic origins of ballet, Miss Fokine's classes inspired classicism as a harmonization of natural facility and ideals, rather than a sacrifice of one to the other. In mentorship she advocated for life-long holistic practices in dance, believing that excellent technique and artistry is inseparable from our humanity. While she was "old school", she never failed to acknowledge student achievements, and to be genuinely happy for her students when they succeeded in whatever their

goals were. Her balanced approach helped students believe in their potential, while providing realistic ways to help them achieve that potential. She claimed that in her mother's generation, some students at the Imperial Ballet School had to hold pins, to learn to separate gross and fine motor control, which is why that generation of dancers is renowned for its beautiful hands. Miss Fokine believed that every generation needs to modernize and do what is known to be right for children based on teaching standards of the times and she gave her students pencils, q-tips, cotton balls and coins of various sizes, whatever each one needed to help scaffold the right shape and feeling. Her progressive philosophy, rather than undermining traditions, made the acquisition of traditions more accessible to diverse learners.

Fokine's alumni/ae, now worldwide, continue to maintain their community. While many former students became professional principal, soloist and *corps de ballet* dancers in New York City Ballet, American Ballet Theatre, Boston Ballet, Ballet Hispanico, Pennsylvania Ballet, Ballet West, Basil Ballet, National Ballet of Canada, attesting to the versatility of Miss Fokine's style and the consistency of her method in fostering each dancer's clean technique and unique expression, other students, such as Wendy Perron (editor of Dance Magazine from 2004-2013), have become eminent authors and editors. Miss Fokine's daughter and grand-daughter are teachers in the United States as are a very few of Miss Fokine's students who became dance artists. Anthea trained with Miss Fokine for eight years, from age 10-17, only supplementing her training in her final year. This uninterrupted time allowed for the full transmission of a lineage from one generation to the next. Anthea is the only Fokine alumna who danced professionally in Canada and teaches in Canada.

Luba Gulyaeva, is a former Kirov (now Mariinsky) soloist, who trained with N. Baltacheyeva, Vaganova's assistant. The National Ballet of Canada's primary artistic coach, Romania's former *prima ballerina assoluta*, Magdalena Popa, who taught daily women's classes during Anthea's time at the National was also trained with Naima Baltacheyeva. Because Anthea has been privileged to have had a continued engagement with Russian methodology at the highest artistic and professional level for professional dancers, she was accepted to study Vaganova teaching methodology under the guidance of former Kirov Principal artist and student of Agrippina Vaganova, Irina Kolpakova, through the Open World Dance Foundation (2018), in the effort to help preserve the authenticity of Fokine and Vaganova methods and lineages in Canada. Anthea furthered these studies under the direction of Vaganova Academy graduates and former Mariinsky artists Ekaterina Shchelkanova (student of Vaganova's student Ludmila Safronova) and Anton Boystov (2018, 2021). She also trained in Vaganova *pas de deux* methodology from the *danseur's* perspective with Vaganova Academy graduate and former Kirov soloist, Yaroslav Fadeyev (2019).

Under Mr. Fadeyev's auspice, she was invited to learn more about the Pavlova and Fokine legacy at the Vaganova Academy (2018, 2019 and 2020). When Anthea asked Mr. Fadeyev whether it mattered to pass on the Fokine lineage, when the professional dance world has embraced Vaganova's methods, she was advised that passing on each ballet lineage intact, is a responsibility, because that lineage carries shared and unique knowledge of ballet's artistry, technique and oral history. It also plays a distinctive role in connecting some of ballet's global networks, which may be lost without sufficient teachers to help with its preservation and transmission. It is through the encouragement of the Vaganova Academy archivists and these artists trained in the Vaganova tradition, and through the dedication of Queen's Classics Department's in preparing students to preserving at risk intangible cultural heritages through responsible stewardship, that Irine Fokine's legacy as shared by one of her students in Canada, is connecting legacies of the past with the promise of the future.

In passing down a lineage, this mandates that each generation of teachers utilize resources from the most current scientific knowledge as it relates to dance training, while passing on the most relevant aspects of artistry and technique, its foundations, to dancers of the next generation. We don't dance today the way dancers did in the 16<sup>th</sup> or 17<sup>th</sup> centuries. What is preserved and passed down in a lineage is classicism's harmonization, clear communication and authentic expression, elements which can be adapted to the needs of each generation. The Conservatory students in Anthea's classes will become the 10<sup>th</sup> generation of the Fokine lineage, a lineage that has endured because of its ability to make the human connection and to foster shared humanity.